

The modern boiling or scalding machines mostly have two receptacles, one for boiling and the other for fixing, whereby continuous working is rendered feasible. As a rule, these machines are very efficient quantitatively and qualitatively, and are therefore gradually adopted to replace the old boiling method.

A special kind of wet lustring consists in treating the wet material emerging from the teasing or laying machine with steam, which is called compound or mixed lustring or sponging. The object and effect of this process is nearly the same as those of the boiling or scalding. There are also special apparatus and machines built for the so-called compound sponging process. The simplest apparatus of this kind consists of an iron frame with break rollers on both sides, upon which the wet material is wound up, or the pieces are, as before described, wound on rollers directly from the gigning machine, and the rolls placed into the apparatus. The frame carries in the middle a horizontal lustring cylinder for full width, which rotates during the lustring process, and is therefore provided with a revolving steam feeding device. Under the lustring cylinder is placed a wooden trough to collect the blow-off water of the steam, or to be filled with cold water for washing and fixing the lusted material running off from the cylinder. The material is, in the usual manner, wound from the more or less weighted cloth rollers upon this lustring cylinder, and there may be two pieces wound on at the same time, one from either side, or a piece and a doubler. The steam enters through the rotary steam feeding device with tight-fitting stuffing box into the cylinder and the material. The operation must be continued at least until the steam has blown all water out of the material and passes freely and uniformly out from all parts of the stuff, and the covering material. This point being reached, the lustring process is ended, and the pieces are unwound, and from the cylinder run into the washing machine or through the cold water in the receptacle underneath the lustring cylinder. Or the lustring cylinder may be connected with a reservoir, from which cold water can be forced, after the steam has been shut off, by its own pressure or by a force pump, into the cylinder and through the material wound upon it. This method produces a higher lustre, but also a harsher feel, while by hot unwinding and soaping or passing in cold water a milder gloss and softer feel are obtained.

There is also a combined apparatus for scalding and mixed lustring, consisting of a tub with two rollers similar to the scalding or fixing machine. The material is passed through the tub, which is filled with boiling water and is washed upon the lower roller, which is made to revolve in the boiling bath as long as circumstances may require; thence the material is run upon the upper roller, which is provided with a brake, and from it to the lustring cylinder at the far end of the apparatus, and treated as required with steam or with water.

—At the fourth series of sales in Liverpool of East Indian wools and other low grades, there was a pretty good muster of the home trade, with the usual few Continental buyers, and some orders from the United States for qualities under 6d. The tone of the bidding was quiet, but steady, and prices on the whole show little change, as compared with May currency. A decline of  $\frac{1}{4}$ d. to  $\frac{1}{2}$ d. per pound on one or two lots of best white Joria, was more than counterbalanced by an advance of  $\frac{1}{4}$ d. per pound on clean middle yellows, suitable for France, which are scarce this time. Coarse whites ruled somewhat irregular, but all other descriptions of whites, yellows, and grays are practically unaltered.

#### THE DESIGNING AND MAKING OF CARPETS.\*

The branch of design respecting which I have undertaken—somewhat rashly perhaps—to say something this evening, is one that has peculiar limitations in addition to its difficulties, and in consequence many designers who have done much in other branches to forward the modern art movement, have either totally neglected this, or taken it up with less conspicuous success. As what I have to say is addressed to practical designers, I have not thought it necessary to give details on points that must be familiar to them in designing for other things, but simply to explain what is more or less peculiar to carpets.

Many writers on the principle of design have given us excellent pronouncements as to what a carpet should be and should not be; they have given us instructions how a carpet design should be planned and colored, but, in most cases, they entirely fail to note that a carpet is but an accessory to a scheme of decoration that is invariably pre-arranged or pre-existent. It is very easy to say that a fine old Persian carpet is "perfect;" so it is, very often, viewed per se, or in a Persian interior, or with balancing harmonies all round; but view the same carpet laid in a Louis XVI. salon, and I ask if anyone with an unwarped sense of decorative fitness would not long for the pearly tints and easy grace of an "Aubusson." The fact is that the first thing a carpet designer has to consider is not the carpet itself but its surroundings, and the part it will have to play in harmonizing and unifying the rest of the room. Seldom or never is the carpet the starting-point or key-note of the decorative scheme of a room; and in working with due regard to this fact, a designer will find that many principles which he would cordially subscribe to as necessary to be observed to produce an ideally perfect carpet, have to be neglected or modified. Of course, if a carpet designer has a free hand to design a carpet, unhampered by other decoration, as in the case of a room panelled in deep-toned woodwork, a room which would depend on the carpet for color and for completion of its artistic effect, then may he embody in it to the utmost of his ability all the qualifications of a perfectly satisfactory carpet. But, unhappily, such rooms and such conditions are all too rare. We have to remember that in ninety-nine rooms out of a hundred, as I have said, the key-note of the decoration as regards style, quality, and color is decided in the work of the decorator and furnisher, and the possibilities of the carpets must be dependent to a large extent on their work. In many modern English rooms, with wall-papers in excessively light color schemes and patterns of very slightly conventionalized forms, a carpet with the qualities of the fine Oriental examples would seem to be incongruous, as would a Beethoven Sonata substituted for one of the numbers of the "Geisha." I take it, then, that the

\*A paper read before the Society of Designers, London, on May 21st, by F. J. Mayers, of Kilderminter.